THE DANCE REPORT THE THE PRESENCE SATURDAY, MARCH S. 1888.

I CANNOT TELL.

BY PHOIBH CARY.

Once, being charmed by thy smile, And listening to thy praises, such As women, hearing all the while, I think could never hear too much.

I had a pleasing fantasy
Of souls that meet, and meeting blend,
And hearing that same dream from thee,
I said I loved thee, O, my friend!

That was the flood-tide of my youth And now its calm waves backward flow; I cannot tell if it were truth, Ir what I feel be love or no.

My days and nights pass pleasantly, Serenely on my seasons glide, And though I think and dream of thee, I dream of many things beside.

Most eagerly thy praise is sought. Tis sweet to meet, and sad to part: But all my best and deepest tho Is hidden from thee in my heart,

And still the while a charm, or spell, Half-holds, and will not let me go: Tis strange, and yet I cannot tell If what I feel be love, or no!

## HISTORY OF REMARKABLE PLAYS.

BY DUTTON COOK.

TWELFTH NIGHT.

An opinion at one time prevailed that the comedy of Twelfth Night was written by Shakepeare late in life. But in 1828 there was disgovered in the British Museum a small manuscript diary of a student of the Middle emple, extending from the year 1601 to 1603, by which we learned that the play was publicly performed at the Candlemas Feast of the Middle Temple so early as 1602. It was probably written, therefore, in the first year of the seventeenth or the last of the sixteenth for it is not included in that earliest printed list of Shakespeare's plays which Francis Meres published in his "Wit's Trea-

sury," 1598. Next to this Candlemas production in Middle Temple Hall, the earliest record that has come down to us of the performance of Twelfth Night is contained in the "Accounts of the Revels at Court in the Reigns of Elizabeth and James" which Mr. Peter Cunningham brought to light, edited, and printed, in 1842. On the 20th April and 15th May, 1618, a sum of 20th was paid for the representation before the King of Twelfth Night and The Winter's Tale, and £10 for the Merry Devil of Edmonton. The two first had been performed on the Easter Monday and Tuesday preceding the date of payment, and the last on the 30 of May. Unfortunately, in the case of earlier payments it does not seem to have been the practice to set out the names of the plays represented, and much valuable information in that respect is therefore lost to us. In the mstances under mention the money was paid to Heminge, a tragedian, who was probably officia-ting as the treasurer to the King's company, and whose name in the patent granted by James the First to his players, on the 17th of May, 1603, stands fifth after the names of Lawrence Fletcher, Shakespeare, Burbage, and Phillips, and before those of Condell, Sly, Armyn, and Cowley. Heminge, it is evident, was a person of some importance, and, if not the absolute manager of the company, possessed a large share in its government. It will be borne in mind that the first folio edition (1623) of Shake-peare's "Comedies, Histories, and Tragedies," was "pub-lished according to the true originall copies," and "set forth" by his friends and fellows John

Heminge and Henry Condell, the author "not having the fate common with some to be exequutor to his own writings." The cast of this royal performance of Twelfth
Night cannot now be ascertained.
After the Restoration we have a more precise chronicle of the proceedings on the English stage. At Sir William Davenaat's Theatre, in Lincoln's Inn Fields, in the year 1663, appropriately got up on purpose to be acted on Twelith Night (according to Downes' "Roscius Anglicanus"), the comedy of Night was revived with success:—"all the parts being justly acted crowned the play." "Malvolio" was played by Lovel; "Sir Andrew Aguecheek" by Harris; the 'Clown" by Underhill; and 'Sir Toby Belch" by Betterton. Mrs. Gibbs was the "Clivia." Curi ously enough, the name of the representative of "Viola" is not given. It is hardly to be sup-posed, nowever, that the character was altogether omitted in performing the play. That an actor of Mr. Betterton's eminence should have uncertaken the part of "Sir Toby" may seem a little surprising, when it is considered how disinclined are modern leading performers— 'Macbeths" and "Hamlets" of a theatre-to risk, as they regard it, the dignity of their position by sustaining characters which however admirable in themselves, are yet not of foremost importance. But two hundred years ago the actors seem to have prided themselves upon their versatility—their universality—upon the number of characters they were able satisfactorily to fill-were not content to limit themselves to a very narrow range of parts, as we have seen "many of our players do." Moreover, at this time Betterton, though he had acquired great fame, was only twenty-eight years old; and it was probably his success in "Sir Toby" that led him some time afterwards to achieve a far greater triumph in "Falstaff." Cave Underhill, the "Clown" of the cast, was an actor highly commended by Cibber. He was correct and natural, his particular excellence being "in characters that may be called still-life;" the stiff, the heavy and stupid—to these he gave "the exactest and most expressive colors." He owned a long, full face, the shorter half of it being from his crown to the end of his nose; "so that the disproportion of his lower features when soberly sed, with an unwandering eye hanging over them, threw him into the most lumpish moping mortal that ever made beholders merry not but at other times he could be wakened into spirit equally ridiculous." He was especially admired for his performance of the "Gravedigger" in Hamlet. In the first edition of the Tatler, No. 20 (1709), appeared the following advertisement:- "Mr. Cave Underhill, the famous comedian in the reigns of King Charles the Becond, King James the Second, King William and Queen Mary, and her present Majesty Queen Anne, but now not able to perform so often as heretofore in the play-house, and having had losses to the value of near £2510, is to have the tragedy of Hamlet acted for his benefit on Friday, the 3d of Jane next, at the Theatre Royal in Drury Laue, in which he is to perform his original part the 'Grave-digger.' In the Tatter, No. 22, Sir Richard Steele makes particular appeal to his friends on behalf of "honest Underhill," who has been a comic for three generations. "My father," writes Steele, "admired him extremely when he was a boy. There is certainly nature excellently represented in his manner of acting: in which he ever avoided that general fault in players, of doing too much." Steals further commends the fidelity with which Underhill adhered to the text of his part. The comedian seems never to have lost of Shakespeare's own instructions, that the clowns should speak no more than is set down

tor them. That the sins of the players in this respect were at least as great in Steele's time as in Shakespeare's may be gathered from Sir Richard's humorous complaint of Underhill, "That he had not the merit of some ingenious

"That he had not the merit of some ingenious persons now on the stage of adding to his authors; for," he adds, "the actors were so dull in the last age that many of them have gone out of the world without baying ever spoke one word of their own in the theatre." He concludes his appeal for Underhill—"All admirers of true comedy, it is hoped, will have the gratitude to be present on the last day of his

seting, who, if he does not happen to please them, will have it even then to say that it is his first offense." According to Tom Davies, Under-nill remained upon the stage until he was more

than eighty years old. Harris, who played the part of "Sir Andrew," presents a remarkable instance of the versatility of the old actors. He was an important member of Davenant's company, and appears to have divided with Betterton the "leading business," as it would now be called. He played in rapid succession such widely different Shakespearian characters as "Romeo" (Betterrou playing "Mercutio"), "Sir Andrew Aguecheek;" and "Wol-sey" (to the "Henry the Eighth" of Betterton). According to Downes, Harris played "Wolsey" with such just state, port, and mien" as had never thitherto been seen in the part.

Lovel, the "Malvolio" of this early performance of Twefth Night," was the low comedian of the company, and probably in his hands the pari lost much of its dignity and consistency. This view of his treatment of the character is founded rather upon conjecture, however, than upon any certain evidence that has come down to us. But Lovel was also the "Polonius" of the company; and it is clear from the earliest endeavors made much later by Garrick to "rehabilitate" "Polonius," as it were, and divest him of much buffoonery with which a long course of stage tradition had clothed him, that the part had not been regarded by the players from a very dignified point of view. Doubtiess Lovel's "Polonius" had an unpleasant element of burlesque about it. He would probably not shrink therefore from presenting a somewhat un-signified it ludicrous version of "Malvolio." To fancy that he must excite mirth at any price is especial error of the low comedian. The wholecome Shakespearian maxim to the effect that it is far prejerable that the judicious should not grieve than that the unskilful should laugh, seems to have urged in vain, so far as number-

Notwithstanding the success of the per-Notwinstanding the success of the performance of Twelfth Night by Davenant's company (and the success was very decided, albeit Mr. Pepys describes the piay as "one of the weakest he ever saw"), many years elapsed before the comedy was again brought upon the stare. Indeed, no record of its reproduction can be discovered until we come to the year 1741, when a successful revival of As You year 1741, when a successful revival of As You Like II, at Drury Lane, after many years of strange neglect, seems to have suggested the experiment of performing Twelfth Night at the same theatre. The comedy was performed some eight times during the season. The cast was a highly creditable one; Macklin playing "Malvolic;" Woodward, "Sir Andrew Aguecheek;" Mrs. Pritchard, "Viola;" and Mrs. Clive, "Olivia." Macklin was an intelligent and skilful if not a very suggestive season. very agreeable actor, laying great stress upon his distinct enunciation and appropriate "escure, Churchill speaks of his acting as "hard, affected, and constrained," and his features as

## At variance set, inflexible and coarse;

vet he would seem to have been in possession of many of the characteristics of part in which grace of manner and elegance of appearance are clearly not needed. However, though the actor has had two biographers, we can discover no eulogy of his manner of repre-senting this part. Indeed, the revival of the comedy would appear to have made but little impression, to judge by the slight mention made of it in contemporary theatrical history. In 1746, towards the close of the season, Twelfth Night was played again two or three times on benefit nights, when Macklin was again the "Malvolio," his wife "Maria," and the beautiful Mrs. Woslington appeared as "Viola" for the first time; the part was rather out of her usual range of character, and her success in it was probably not extraor dinary. October, 1763, Twe'fth Night was played

again at Drury Lane, the performance being chiefly remarkable for the "Malvolio" of Yates, a favorite comic actor, whose defective memory Churchill satarized severely, and the "Sir Andrew Aguecheek" of O'Brien, a promising comedian, who followed Woodward's manner, and whose good fortune was said to have been his ruin. Horace Walpole writes to Sir Horace Mann (April 9, 1764), "A melancholy affair has happened to Lord IIchester: his eldest daughter, Lady Susan, a very pleasing girl, though not handsome, married herself two days ago, at Covent Garden Church, to O'Brien, a handsome young actor. Lord Tichester doated on her, and was the most indulgent of lathers. Tis a cruel blow." To another correspondent he tells the same story, and comments: "It is the completion of disgrace,—even a footman were preferable; the publicity of hero's profession perpetuates the mortification. Susan would have stooped so low." O'Brier quitted the stage in consequence of his mar-riage, and afterwards, with his wife, emigrated to America, where, it was said, the interest of the lady's family obtained for him a post of value; but this has never been clearly ascertained. O'Brien's union with Lady Susan Strangways doubtless suggested to Mr. Thackeray that amusing episode in the story of "The Virginiaus," with which most readers are familiar-the marriage of Lady Maria Esmon.i with Mr. Hagan, the Irish actor.

In 1771 Twelfth Night was again being per formed at Drury Lane, when King was the "Malvolio;" Dodd, "Sir Andrew Aguecheek;" Miss Younge (atterwards Mrs. Pope), "Vio and Mrs. Abington, "with a song," "Olivia." acting was so excellent that the comedy played fourteen times during the season. This success probably led to a rival performance as Covent Garden about the same time, Yates and his wife appearing as "Malvolio" and "Viola," and Woodward as "Sir Andrew." The next "Viola" of importance was Mrs. Barry's, at Covent Garden in 1777, the lovely Mrs. Hartley being the "Olivia." Subsequent "Violas" were Mrs. Bulkeley and Mrs. "Perdita" Robinson Edwin being the "Sir Andrew" to both ladies and Bensley and Henderson the "Malvolios." Then we come to the memorable representations Tweifth Night, concerning which Charles Lamb has written one of the most charming o kis "Elia" Essays, "On some of the Old Actors." In the year 1820, Lamb's association with Hazlitt had brought him into connection with the London Magazine, then edited by Scott, who afterwards perished in a duel. It was between the years 1820 and 1825 that the "Essays of Elia" appeared in the London Magazine. But the particular cast of Twelfth Night, touching which Lamb discourses so pleasantly, was first presented to the world on the stage of Drury Lane Theatre so early as November, 1785, at which period Lamb was little more than ten years old. Dodd was again "Sir Andrew Aguecheek," and Bensley "Malvolio;" John Palmer was "Sir Toby Belch," Swett the "Clown," and Mrs. Jordan 'Viola," Probably the same artists, however, were assembled in the same comedy some few seasons Not but what Lamb's memory regarding theatrical matters was curiously tenacious. In the paper called "My First Play" he describes performances at Drury Lane—Arlaxerzes, The Lady of the Manor, and The Way of the World during the season of 1781-2, when he was only from six to seven years old. In 1785, when Mrs. Jordan played "Viola"

for the first time, she was about two or three and twenty, and very beautiful—to judge from her portrait by Romney and all contemporaneous criticism—with a graceful limber figure. raneous criticism—with a graceful limber figure, large melting eyes, a profusion of golden brown hair, and a very musical and touching voice. "Her joyous parts, in which her memory now lives," writes Ella, "in her youth were outdone by her plaintive ones." Particularly he dwells upon her delivery of the disguised story of her love for Orsino. She made no set speech of it. She was not careful to follow line on line closely so as to lote no semitone of the music of the verse; but rather seemed to punctuate her story with the heritation of deep feeling. "When she had declared her sister's history to be 'a blank,' and that 'she never told her love,' there was a pause that 'she never told her love,' there was a pause as it the story had ended; and then the image of 'the worm in the bud' came up as a new suggestion, and the heightened image of 'patience' still followed after these as by some growing (and not mechanical) process, thought springing up after thought, I would almost say, as they were watered by her tears. \* \* She used no rhetoric in her passion; or it was nature's own rhetoric most legitimate then, when it seemed altogether without rule or law." This

height of art. hars, Jordan has more especially dwelt in the memory and regard of playgoers from her hearty performances of the rakes and romps, the hoydens and Little Pickies of comedy and the hoydens and Little Pickies of comedy and farce. In middle age her voice had coarsened, the outlines of her figure had expanded somewhat unromantically, and she became ill suited to the characters of pathos in which she had acquired her first reputation. In addition to the praises Lamb has lavished upon her "Viola," it may be noted that Leigh Hunt has written in the highest terms of her "Rosalind," and commended "her peculiar excellence in the artless miseries of "Ophelia," Considering that he was writing in the very noon of Mrs. Siddons' greatness, there seems to be some exaggeration in Leigh Hunt's appliance when he says, "Mrs. Jordan, as a performer who unites great comic powers with much scrious feeling, and who in all her moods seems to be subservient to her heart, is not proods seems to be subservient to her heart, is not

only the first actress of the day, but, as it ap-

In descanting upon the merits of Bensley, Lamb availed nimself of the opportunity to suggest much admirable criticism upon the character of "Malvolio." He points out that the Lady Onvin's steward is not essentially ludi-crous: he becomes comic but by accident. "He is opposed to the proper levities of the piece, and fatis in the unequal contest." Still, his pride or his gravity is too genuine to be contempuble. He speaks on all occasions like a gentleman and a man of education. He is held in esteem by both the "Duke" and "Olivia," even after he has been made the victim of the plot of "Maria" and "Sir Toby," and, wrought upon by them, has presumed to make love to his mistress. It is well worth the reader's while to refer to Lamb's essay, if by any chance he has

rgotten its purport.
That Bensley really performed the character well may be readily believed. The part de-mands an accomplished actor, much judgment and forbearance; upon the least disposition to overdo, or to extort laughter at the sacrides of dignity and discretion, the representation is ruined. Bensley was in some respects pecu-harly fitted to play Malsolio. By birth a gensle man, he had served as an officer of Marines, and been present at the taking of the Havannan. He was stiff in his gestures, solemn in his manner, with a hollow, nasal voice. Anthony Pasquin, in his rather coarse satire upon the actors of his time, "The Children of Thespis," charges Bens-leyswith paying "more attention to walking than says of his voice that there seemed to be "a rookery built in his throat," and pro-

With three minute steps in all parts he advances, Then retires three more, strokes his chin, prates and With a port as majestic as Astley's horse dances;

though he admits that the actor was invariably perfect in his parts, and strove to remedy his inherent defects by care and attention. Lamb, however, seems to acknowledge no shortcomings in his sworite actor; he lauds, not merely his "Malvolio," but his other representations, particularly his "lago." Even his unpleasant voice Lamb found to possess "at times the inspiriting effect of the trumpet." He attributes to Bensley possession of "the true poetical enthusiasm the rarest faculty among players," and affirms that of all the actors of his time Bensley "had most of the swell of soul, was greatest in the delivery of heroic conceptions, the emotions consequent upon the presentment of a great idea to the fancy." It may be noted that another critic, Mr. Taylor, in his "Record of My Life," says that the part in which Bemsley chiefly shone was "Mosca," in Ben Jonson's Vol-

On the occasional absence of Bensley from the theatre, John Kemble, it seems, undertook the character of 'Malvolio," but with what success we are without information. In 1796, John Bannister, who had sustained "Sebastian' in what we may call the "Charles Lamb" cast of the comedy, undertook "Malvolio" for Snett's benefit, but acquired no great tame by his effort. Mr. Adolphus, his biographer, says apologetically that the part is not one much coveted by the players; "perhaps it is because men do not like to appear merely for the purpose of being baffled and derided."

Of the representative of the part of "Aguecheek," Lamb writes, "Dodd was it, as it came out of Nature's hands." The essavist relates how, long years afterwards, he was wont to meet the player, old, worn, retired from the exercise of his profession, taking his daily walk in the gardens of Gray's Inn, finer and more open then than they are now, being as yet unencroached upon by Verulam Buildings. Struck by the sad, thoughtful countenance of the actor, Lamb began to marvel how old "Sir Andrew" could have looked so marvellously vacant and toolish, how he could have assumed so absolute a look of slowness of apprehension. But Dodd seemed to have been able "to keep back his intellect, as some have the power to retard their pulsation." in 1796, within a few months of his quitting He was a man of reading. him a choice collection of old English literature, and possessed ready wit. Lambs incoluct triend, Jemmy White, met the player one day in Fleet street, having seen him the previous even-ing as "Sir Andrew," and was irresistibly im pelled to take off his hat, with the salufation. "Save you, "Sir Andrew!" Dodd, not dis-concerted, put him off with a courtesus, half rebuking wave of his hand, and retorted, "Away

With Palmer's "Sir Toby," Lamb was les The actor did not "all out" the solidity of wit in the jests of that half "Falstaff;" but of Suetu's 'Fool" he writes, "Shakes-speare foresaw him when he tramed his tools

A particular obstacle in the way of a factory representation of Twelfth Night has often arisen from the great difficulty of obtaining a likeness between the actor playing 'Schastian" and the actress playing sufficient to maintain, in any degree, the iliusion upon which the comedy is founded. formers are generally too distinctly different in appearance, voice, and gesture (even when assisted by the most careful costuming and advoit "making-up") to deceive any one for a moment; and the play, in this respect, constantly comes "halting off." On some occasions, Mrs. Jordan's "Viola" had the advantage of the constant of t tage of being supported by the "Sepastian" of her brother, Mr. Bland, who resembled her in stature and feature, it not in ability. In the same way the "Viola" of Mrs. Henry Siddons sometimes was assisted by the "Sebastian" of her brother, Mr. W. Murray, a remarkable like-ness existing between the players. The ness existing between Germans have attempted to evade the difficulty by giving the two characters to one performerbringing on the stage in the last scene a mute "Sebastian"—a young lady dressed to resemble the "Sebastian-Viola" of the preceding seemble the "Scurstian viola" of the preceding scenes. This inshion has been introduced for the first time upon the English stage in a recent revival of the comedy (Olympic, 1865), but hardly with complete success. The actress who is womanly enough for "Viola"—and it is only this to see that its present review. tair to say that its present representative (Miss Kate Terry) renders the part very gracefully and poetically-cannot be expected to be manly enough for "Sebastian"—cannot wield a sword, and distribute cuffs, and blows, and broken pates as bravely as "Sebastian" should. If she satisfied us more in "Sebastian," she would please us less in "Viola." Failure in one er the other character seems inevitable.

Later "Malvolios" have been Munden, Fawcett, and Liston-no one of the three arriving at any great reputation in the part. So broad a low comedians as the last-named was, prohably much out of place in such a character as "Malvolio." The actor is said to have had more uccess in his subsequent performance of "Sir

Andrew Aguecheek." In 1820, a sad sin against Shakespeare was committed at Covent Garden Theatre. Tweifth Night was operatized by Frederick Reynolds. The words were seriously tampered with, some of the access transposed, and pered with, some of the scenes transposed, and music by Arne, Bishop, and others was added. "Malvolio" was played by William Farren, "Sir Toby" by Emery, and "Viola" by Miss M. Tree. The reverend compiler of the "History of the Stage" writes very angrily about this degradation of Shakespeare. "In the devil's name," he asks, "why does not Reynolds turn his own

beight of art.

Ars. Jordan has more especially dwelt in the put into Tucelyth Night, they would not prove the put into Tucelyth Night, they would not prove the put into Tucelyth Night, they would not prove the put into Tucelyth Night, they would not prove the put into Tucelyth Night, they would not prove the put into Tucelyth Night, they would not prove the put into Tucelyth Night, they would not prove the put into Tucelyth Night, they would not prove the put into Tucelyth Night, they would not prove the put into Tucelyth Night, they would not prove the put into Tucelyth Night, they would not prove the put into Tucelyth Night, they would not prove the put into Tucelyth Night, they would not prove the put into Tucelyth Night, they would not prove the put in the put into Tucelyth Night, they would not prove the put in the put into Tucelyth Night, they would not prove the put in t successful? or has he such a latherly affection for his own offspring that he cannot find in his heart to mangle them?" Reynolds' only delense is, that his new version of Shakespeare's comedy resulted in a run of twenty-five nights during its first and second research whereas during treasures years it had seeson, whereas during previous years, it had only been played once or twice. He had, of course, to endure a storm of opprobrium, and the manager (Mr. Harris) who permitted the changes and interpolations was steadily de-nounced by the critics as a mountebank. The public seem to have taken the affair quietly; the galleries, in the case of Shakespeare vs. Reynolds, decidedly giving their voices for

"The last time I saw Mr. Kemble," Reynolds writes in his "Memoirs," "was at the rehearsal of Incepth Night, in its altered state. He seated himself in the prompter's chair, expressed no pears to me, from the description we have of former actresses, the first that has adorned our indignation at my operatizing Shakespeare, spoke very highly of Miss M. Tree's singing and acting, corrected Emery in the text of Sir Toby, and then abiuptly left the stage, saying The physique is gone. He died about two years

When, in 1850, Mr. Charles Kean (in conjunction with Mr. Keeley) undertook the lesseeship of the Princess' Theatre, the lesseeship of the Princess' Theatre, comedy of Twelfih Night was chosen the opening performance, and was repeated some forty times during the first two seasons of the new management. The comedy was played in its integrity, although without the speciacular accessories which afterwards, in other plays of Shakspeare's, came in vogue at the Princess'. The chief features of the repre-sentation were the "Sir Andrew" and "Maria" of Mr. and Mrs. Keeley, the "Clown" of Mr. Harley, and the "Viola" of Mrs. Kean.

Mr. Phelps, it may be finally noted, during his long reign at Sadler's Wells, also produced Tucffin Aight, and undertook the part of "Malvolio" with no inconsiderable success.

## CITY ORDINANCES.

AN ORDINANCE City of Philaderphia to Contract for the Cleaning of the Streets

of the City.

Section I. The Select and Common Councils of the City of Philadelphia no ordain, That for the purpose of cleansing the streets, lanes, and alleys of the city, if shall be divided into two districts, viz:—All south of Market street, including Market street and West Philade pha, to be called the Southern District; all north of Market street to be called the Northern District; and that the Mayor of the city be and is hereby anthorized and directed to enter into contracts with competent persons for the cleansing of the streets of said districts, and the removal of all dirt, garbage, offal, ashes, dead animals, and other refuse matter therefrom, for five years, at a rate of charge to the city not exceeding ninety-five thousand dollars per ninim, payable monthly in equal por ions, after and work is performed. Each of the said contracts shall be entered into with two or more good and sufficient sureus for its faithful fulfilment (to be approved by Conneils), and the contracts shall particularly specify the expects in the hygingar portions of the eight particular. these streets in the business portions of the city which it shail be the duty of the said contractors to c cause twice in each week, the work to be done at night, or between the hours of 6 o'clock P. M. and 8 o'clock A. M; and all other paved streets alleys, courts, lanes, gutters, and gutters under railway crossings, shall to ceansed at least once in each week, and a lashes, garbage, dirt, and other refuse matter removed their from; and the inlets to all public sewers to be at a l times kept clean and clear of all obstructors; and the execution of all said work shall by under the supervision of the Chief Inspector of Streets and the Joint Committee of Councils on Cleansing the Streets: Provided, that it in the opinion of the May or, upon his own information, or upon that of the said chief Inspector, or Joint Committee, there shall be any failure on the part of the said Contractors to perform all the requirements of said con-tracts, the Mayor may, by written notice to the said Contractor or contractors, forthwith and absolutely annul said contract or contracts; information whereof shall be communicated to Councils at their

next stated meeting.
Section 2. One-twilfth of the whole amount of each contract as ma be due each month to the said contractor, shall be retained by the Chief Inspector of Streets monthly, to enable him, under the super-vision of the Committee on Street Cleansing, to perform any part of said work of cleansing that may be requisite by reason of any default on the part of any contractor or contractors.

Section 3. The Chier Inspector of Streets shall overlock and supervise the work of the contractors, and report any neglect on his part to the Committee contractors of his or their neglect. eport and notice the contractor or contractors shall not proceed to remedy the complaint, the Commit-tee on Street Cleansing may direct the Chief In-spector of Streets to perform the work at the expense of the contractor or contractors in default, the cost of performing the same to be paid out of the amount heretofore authorized to be retained. Section 4. That so much of any ordinance as is mitered, or is inconsistent, or supplied by this ordinance, be and the same is hereby repealed.

WILLIAM S. STOKLEY,

President of Common Coun JOHN ECESTEIN, Cerk of Common Council. JAMES LYND, Approved this second day of March Anno community the second day of March Anno community the second community and sixty-six MORTON MONICHAEL.

A FURTHER SUPPLEMENT Make an Appropriation to D-frav Expenses in the Removal of Certain Telegraph Signal Boxes, the Extension of the Fire Telegraph, and Introduction

Extension of the Fire Telegraph, and Introduction of the same in the Houses of Certain Fire Companies, and to Reimburse Certain Fire Companies," approved May 12, 1864

Section 1. The select and Common Councils of the City of Philadelphia do ordain, That the sum of one hundred and flity dollars be and the same is hereby appropriated to place a Fire Alarm Telegraph Apparatus in the house of the Phonix Hose Company; said telegraph apparatus to be the same as those recently placed in the houses of the various as those recently placed in the houses of the various Section 2. Warrants for the said appropriation shall be drawn by the Mayor, in conformity with

existing ordinances. WILLIAM S. STOKLEY,

JOHN ECESTRIN, JOHN ECRETAIN,
Userk of Common Council.

JAMES LYND,
President of Select Council.

Approved this second day of March, Anno Do-

MORION MCMICHAEL,

R ESOLUTION .
Approving the Surctise of George F. Gordon,
Chief Inspector of Streets elect.
Resolved, By the Select and Common Councils of Chief Inspector of Streets elect.

Resolved, By the Select and Common Councils of the City of Pinladelphia, I hat William B. Thomas and Robert P. King are hereby approved as the sureties of George F. Gordon, Chief Inspector of Streets elect; and the City Soucitor is hereby directed to have a bond with warrant of attorney prepared for said parties to execute, and to cause a padgment to ce entered thereon; and further, to file an agreement of record, that the hen of the judgment entered in pursuance of said warrant of attorney shall only operate against the respective properties submitted to the Committee on Finance by the said surelies; that is to say, the Hen of the judgment arainst William B. Thomas shall only operate on and against a certain let of ground, with the buildings thereon erected, situate on the west side of Thirteenth street, south of Hamilton street, in the Fourteenth Ward; the Henor the judgment against Robert P. King shall only operate on and against a certain lot of piece of ground whereon is erected premises numbered 522 Sorue street; also, certain lots of ground whereon are exected houses numbered 1612, 1616 and 1620 North Syenth street; and, also, lot or piece of ground, with the messanges or ienements thereon orected, situate on the west side of English street, above Columbia avenue, in the Twentieth Ward.

WILLIAM S. STORLEY,
President of Common Council.

Attes
JOHN ECKSTEIN,
Clerk of Common Council,
JAMES LYND,
President of Select Council,
Approved this second day of March, Anno
comins one thousand eight hundred and axty-six MORTON McMICHAEL,

THE STAMP AGENCY, NO. 304 CHESNUT STREET, ABOVE THIRD, WILL BE CONTINUED AS REPETOFORE. STAMPS OF EVERY DESCRIPTION CONSTANTLY ON HAND, AND NANY AMOUNT.

AROMA SAVING AND CONDENSING

COFFEE BROWNER.

FOR HOTELS, GROCERS, HOSPITALS, Military Barracks, and all other establishments using

quantities of Coffee By this Machine the Coffee is SWEATED brown, instead of being BURNED brown, thereby saving from 40 to 50 per cent. more AROMA than when done in the

A PATENT TESTER is attached, which enables the operator to see when the Coffee is done Brown.

CAN BE CHANGED IN A MOMENT INTO A FRANKLIN OR AIR-TIGHT STOVE FOR HEATING PURPOSES.

They werk like a charm, ALWAYS giving entire SATISFACTION. For particulars call or send for a circular, which contains testimonials from many of the

United States Hospitals, First-class Hotels,

Now having them in use. Also, HYDE'S PATENT

AROMA SAVING AND CONDENSING

FAMILY COFFEE BROWNER.

On the same principle, being in the form of a STOVE COVER. Will suit any STOVE or RANGE. The Coffee is browned PERFECTLY UNI-FORM in a FEW MINUTES' TIME. ONE POUND BROWNED in this Machine has about the SAME STRENGTH as two roasted in the usual way. BESIDES giving the Coffee in ALL ITS

PURITY and FRAGRANCE. HARDWARE, HOUSE-FURNISHING, AND

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